

One Godz

A People's History of the Upper Paleolithic

Part Three

the

Index of Deities and Demons

with

Identifying Devices and Exegesis

of

Grottes Chauvet et Grotte Lascaux

Toward a Phylogeny of Art, Language, and Religion

Translated and Adapted for Educational Purposes by
Glen Golub

from the
AURIGINAL GOSPELS
ACCORDING TO HESIOD AND HOMER

Submitted in partial fulfillment of a Bucket List

Part Three

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Why Create Rock Art?

The creation and execution of rock art within a cave should be understood as a solemn act. Undoubtedly, it was highly regulated both by convention and religious tenet. To create rock art was to create an affirmative bond with the gods and not an act taken lightly. There seems to have been a second commandment prohibition against drawing engraved images on cave walls. It was apparently taboo to draw a recognizable human face on a rock surface during the PreHolocene. They compensated by using symbolic geometric shapes and elements of the fauna they interacted with. They could not write their names on cave walls, also a 2nd Commandment taboo, but they could physically interact with the rock so they left their handprint to say "I was here". There is a Native American tradition that "History lives in places". If you say, "I was here" and you physically leave your mark, you have changed this place forever. You leave a piece of yourself behind in an eternal covenant with the place, and all that means.

Time tends to blur the lines between cultural variants of divinity. History, however, lives in those spaces between the cultures, the cracks that divide. This paper will begin to explore the spaces. It is impossible to understand any culture without understanding what made them different from everyone else. Historically we have always defined ourselves by what we are and what we are not.

For example: We are the ones who see god in a burning bush but we are NOT the ones who perform human sacrifice. We are the ones who observe the sabbath but not the ones who worship Lilith and goddesses who birth a thousand kin. We are the ones who cut off the foreskins of babies and bury them, we wear these kinds of clothing and cover these parts of our bodies, we are the ones who paint on rocks. The physical act creates a palpable connection to the ritual.

Any of these behaviours or beliefs can be expressed as an icon and worshipped. As groups divide and merge and pass away they take their symbols with them. In this process we divide ourselves into sets related by symbols. If ACGT make up the DNA of life, the symbols in this index are the DNA of culture. These symbols represent traits of culture the way DNA represents traits of ourselves.

To be clear this Index covers only (and I believe all) deities expressed within Chauvet Lascaux. With the exception of Demeter, Afrodite, Unicorn, Wisent, Cerberus, Askalabus, and #29 Unknown Feline, I believe they represent a continuity of belief that extends much farther into the past. The astronomical observations alone require generations of centralized education to observe and generations to confirm. I hope that others more qualified than I will correct me where I have erred and expand what I have missed.

[Editor's Note] - This chapter was my first exposure to Google Docs. Apparently tables extending over multiple pages do not convert well to PDF and result in unfortunate page breaks. Poor planning on my part. Should anyone desire a full reprint of any character please PM me.

Major Female Deities

00 - the Three or Four Goddesses:

Gaia, Ri, Persephone - The three goddesses represent three stages of the female lifecycle, youth, motherhood, grandmother. Their positions as chief deities and their roles as the driving forces in the mythology probably reflects a matriarchal clergy if not society as a whole. The three goddesses constitute a stone age sisterhood by the time we meet them but they are actually three generations of goddess separated by many human generations.

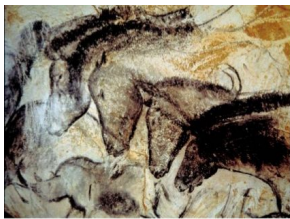
The Panel of the Horses (below) is one of the most iconic panels of Chauvet, and even a cursory inspection reveals it has been heavily reworked over time. Were the changes simply a different artistic vision, do they reflect thematic changes, or are they symptomatic of a larger social change?

Though it is difficult to say what the original panel showed, it certainly did not depict a quartet of horses because at the time the panel was originally created there was no quartet of horses, only Gaia Ri and Persephone. Then probably at the beginning of the final occupation, about 17 500 BP, the imagery starts to reveal the first signs of outside influence in the form of the Unicorn in the Hall of Bulls, Cerberus the dog, Afrodite small bird in The Shaft, and ultimately Demeter everywhere.

Chauvet and Lascaux uniquely capture the moment of the Agricultural Revolution as seen thru the eyes of the greatest artists in the history of Man. At the time those artists were commissioned by the established clergy. As the economic influence of the Farmers continued to increase they established power and their own order thru the clergy and theologism. They introduced new characters into the myths and created local priesthods cementing power. In short, they originated the Machiavellian strategies we still see today.

This panel illustrates the deities who accompany Ri on her quest to find her daughter. The tales are specific as to which gods helped Ri and those who spurned her in time of need because later in the storyline they meet the Wraths of Ri. To positively identify the horses we simply look at second from the top, Demeter. She is easily identified by the halo above her head. Thinking narratively and artistically which horses would accompany Demeter in her search for Persephone we consider the Muses and the Okeanids because they are regular members of her entourage. Either could appear as horses but the Okeanids did not assist Demeter and there were more than three Muses in attendance that would still leave open the question of the primary horse above Demeter. Above is a primary position in art indicating either superiority or protection or both. Only one horse can be above Demeter, her mother Gaia. One may sometimes see a Mammoth or Lion above but behind her in a position of guidance, protection, or support but the horse above her is above forward in clear dominance.

The obvious conclusion here is that the Panel of Horses was reworked during the final phase to include Demeter, Goddess of Agriculture. Some translations say Ri & Demeter are sisters others say mother and daughter. But quoting Campbell, "...accept agriculture accept the myth." She is the new goddess in town and she is here to seduce you with carbs. Gamechanger.



src: chauvet caves (Southern France) Year: 28,000B.C.E.

17 500 bp - In this scene, the **Panel of Four Horses** all four aid in search for Persephone, begging the questions: Why Persephone would be looking for herself? Why and who was she painted over? And why bother moving Ri?

Fig. 03 - Panel of Four Horses

Top to Bottom: Gaia, Rhea, Demeter, Persephone

It appears that Persephone was moved sometime later covering an auroch and a unicorn in the process their horns still visible. Rhea's head was altered, possibly for visual balance, scale or artistic license at the time, leaving her mane as detached as Donald Trump's cheap toupee. It subsequently became part of her logo, as it has become his.

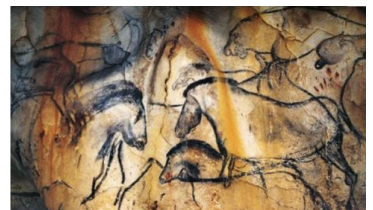
Classical texts always mention her beautiful hair and delicate ankles because she is a horse. The convex arc became over time a symbol of protection that we see as far away as Carnarvon Australia.

###

The dates on Demeter in the 4 Horse Panel, the Megaceros Gallery, the belly of the Mother, and Panel of the Yellow Horses would make an interesting comparison.

Fig. 04 - Belly of the Mother

In this scene Demeter and Ri locate Persephone trapped in Hades. depicted literally in the belly of the Mother. But it is too late because Persephone has already tasted the pomegranate seeds and cannot leave Hades.



The convex arc as a protection symbol becomes incorporated later into her symbolic set. We see it today in the form of a halo within the Christian Symbolic set.

Fig. 06 - Megaceros Gallery Chauvet



Demeters first emotion is shock and grief at the loss of her daughter, then the pain of deception by friends and family. No one will tell her the truth about her daughter. In the Fall, supplicants face the opposite wall (Belly of the Mother Panel) in South Hilaire Gallery where they begin the the Wraths of Demeter, or the Lesser Mysteries.

*"...Bitter pain seized her heart,
and she rent the covering upon her divine hair..."* (Hugh G.Evelyn-White 1914)

Fig. 05 - The Panel of Yellow Horses - Chauvet



My personal favorite of all French panels made entirely of Geometrics so there are no translational questions, Geometrics can be enigmatic but they are not vague. The yellow horse with one red hash mark is Gaia, the yellow horse with three red hash marks is grand daughter Persephone (note: she is placed with the Pleiades Hades eye). I interpret the red horse with two hash marks as Rhea and below to the left is an arc of yellow indicating her crown or yellow halo has fallen. The five vertical dots indicate downward motion (like the sun or moon) or a long fall into the deep crevice. The red drips mimic blood indicating she is mortal and probably suffering death by a thousand cuts.

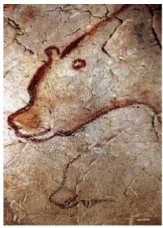
The unidentified red horse far right, almost appearing to emerge from a small crevice, would be Demeter on the horizon. This panel appears to be more of a political power statement in the form of an asterism unrelated to Demeter's Hymn but probably related to Demeter replacing Rhea within the social order, the religious order, and the art.

This should dispel a common notion that agriculture was necessarily a welcome change to everyone's life. It was in fact just the hook, the power is in the carbohydrates. Not everyone considered agriculture and husbandry a social positive. Note how Rhea is expressed powerfully while Demeter approaches timidly. Demeter, a small light thumbprint, disguised as one of their own (no one will ever notice). Stone Age Machiavellian moves in the world's oldest political cartoon. Paleo Game of Thrones as viewed from the margins. How cool is that?

I imagine the Rape of Persephone and Mysteries of Eleusis being performed much like a school play or a pageant. This play no doubt had a full theatrical production with music, dancing and singing. The Panel may have served as a backdrop. The sheer skill and labor investment attest to the ritual importance. The narrative suggests a relationship to the passage of time and rites of passage both male and female timed with the rise and fall of Virgo and Taurus on the horizon. The End Chamber of Chauvet is both the end (Abduction Panel) and the start of the cycle when Demeter finds Persephone (Belly of the Mother Panel) according to the myth. The Lesser Mysteries would apparently be performed at the time of the spring pilgrimage festival.

In the intervening period of winter they continue with a mix of Hades (Taurus high in the sky) and ancestor worship surrounding death and rebirth rituals.

01 - Gaia: Earth Mother, Life Spirit - AKA Ge, Gea



As the oldest of the female spirits, the bear represents both the nurturing and the protective aspects of feminine forces

The bear as Gaia is so popular they made stencils. As the bear she usually represents the grandmother stage of life, kind and wise. The basis is the metaphor of the bear who enters the cave alone to hibernate in Fall but leaves in the Spring with a cub.

Fig. 07 - Gaia Bear Chauvet

The story of Gaia and the Titans is highly suggestive of cultural changes preserved in the liturgy. The fall of Uranus and the rise of Gaia and the Titans, is a generational tale of succession. It almost sets a code for the right way and the wrong way for men to rule as seen thru the eyes of women. That Uranus appears dead in Lascaux but alive and well in Gobekli Tepe suggests a bitter split between two groups.

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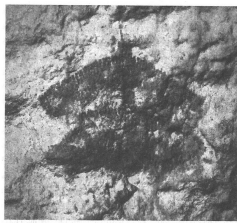


Fig. 08 - Gaia Tree - D V Petzinger

Originally referred to as tectiforms because they were believed to represent huts, the basis for this symbol within the liturgy is a tree. The tree represents the eternal life force aspect of Gaia and rebirth. That said, it has an extended or nuanced meaning of protection as well in the sense of protected by Gaia or the gods generally.

Also a symbol of Life globally. Upside down is a symbol of Death.

11.3. Tectiform, Bessède, France. Created using rows of dots, this tectiform (Latin for "roof-shaped") is located at one of only nine sites in the whole of Europe to contain this sign. PHOTO BY D. VON PETZINGER.



Fig. 09 - Tree Gaia 2

Trees figure prominently in the Old Testament as a relic from the pagan past. An ash tree grew outside the temple in Jerusalem, referred to as the goddess Asheroth.

Like many of the symbols discussed here, the continuity of meaning to the present should be evident as a symbol of Life and Renewal. I refer to symbols that have clearly retained their meanings over ten millennia as Epic Symbols.

Fig 10 - Chamber of the Bear Skull - Chauvet



"An illustration among many is in the worship of localities and of local gods. Conspicuous rocks, specially large trees, peculiar mountains, cascades, whirlpools and similar objects received worship from the Indians i also the places where remarkable occurrences, as violent storms, had been noted i and among some tribes the particular ground on which the fasting of individuals had taken place, with its accompanying dreams. The Indians frequently marked these places, often by a pile of stones i but the Dakotas, when they did not have the stones, used buffalo skulls.

- Mallery_Israelites and Indians

"black sheep were sacrificed to her" - Theoi.com

"...Gaia was the chief antagonist of the heavenly gods. First she rebelled against her husband Ouranos (Sky) who had imprisoned several of her giant-sons within her womb. Later when her son Kronos (Cronus) defied her by imprisoning these same sons, she sided with Zeus in his rebellion. Finally she came into conflict with Zeus for she was angered by his binding of her Titan-sons in Tartaros. She birthed a tribe of Gigantes (Giants) and later the monster Typhoeus to overthrow him, but both failed in their attempts.." - Aaron J Atsma - Theoi.com

03 - Rhea: Goddess of Flow (Air Water Blood) - Mother of all Gods AKA - Ri, Ria

The case for Ogham Script in Grotte Chauvet.



Ri is a Titan and considered the Second Mother Goddess. She is Mother of Persephone and daughter of Gaia.

She is the Goddess of flow and the three horizontal lines represent air, water, milk, and blood. They are referred to as heartlines.

Hypothesis: The letters 'R' and 'I' are inscribed on her belly line in Ogham Script.

Fig. 11 - Ogham Ri = / / / / / (on her belly line)

Fig. - Two heartine bears are featured in this image from Mallery



This is the only clearish example of Ogham that I can point to in any cave thus far. There are many tempting non parietal examples but none that I have been able to clearly identify as Ogham. Additionally, the oldest known Ogham only goes back to Late Medieval Britain.. So this claim is based entirely on the reading of this one image.

However, because this one image inspired me to look at naming the characters for Greek gods I include it for discussion out of respect for Mercury, God of Translation, if nothing else.

It would simply warrant a data point that could also be bear scratches. But they do not look like other real bear scratches and it does fit well into a scenario where Demeter is intended to replace Rhea.

Fig. 12 - Ogham Necklace - D V Petzinger



Ogham appears to decorate this necklace but it is not yet translated. Asterisks are stops Xs are long marks on a transverse, or Hades. Dated to 16 000 BP

Fig. 14 - Chart Ogham Script Photo Credit -D v Petzinger

aicme b (first aicme)					aicme h (second aicme)				
┐	┐┐	┐┐┐	┐┐┐┐	┐┐┐┐┐	┐	┐┐	┐┐┐	┐┐┐┐	┐┐┐┐┐
beith (birch)	luis (rowan)	fern (alder)	sail (willow)	nion (ash)	uath (hawthorn)	dair (oak)	tinne (holly)	coll (hazel)	ceirt (apple)
b	l	f	s	n	h	d	t	c	q
[b]	[l]	[w]	[s]	[n]	[y]	[d]	[t]	[k]	[kʷ]
aicme m (third aicme)					aicme a (fourth aicme)				
┐	┐┐	┐┐┐	┐┐┐┐	┐┐┐┐┐	+	++	+++	++++	+++++
muin (vine)	gort (ivy)	ngéadal (reed)	straif (blackthorn)	ruis (elder)	ailm (white fir)	onn (gorse)	úr (heather)	eadhach (poplar)	iodhach (yew)
m	g	ng	z	r	a	o	u	e	i
[m]	[g]	[gʷ]	[sw/ts]	[r]	[a]	[o]	[u]	[e]	[i]
fifth aicme					Other symbols				
✱	◇	┐	✱	✱		┐	┐	┐	┐
éabhadh (gold)	ór (gold)	uilleann (elbow)	ifin (pine)	eamhanchóil (double c)	peith (soft birch)	start of texts	Spás (space)	end of texts	
ea	oi	ui	ia	ae	p				

The use of Geometrics and Ogham in these two Panels shows us that these were probably secret languages not known by the new priestesses. These are telltale signs of an oppressed culture.

As agriculture and capitalism spread it spawned large scale Othering and proliferation of secret languages.

Fig. 13 - Rhea Trashed - Panel of Yellow Horses - Chauve



There were so many social forces at work during the turn of the Holocene that it is impossible to single out only one or two that changed human history. Horticulture had been around on some level for a long time as communal subsistence work probably limited to women and children. Human reproduction was well understood so it stretches credulity to imagine that people so well integrated with nature could not figure out how to plant a seed. In fact, all the evidence indicates that this culture was well aware of husbandry and agriculture but affirmatively eschewed it as a large scale enterprise. In a population boom however hunting territories grow smaller and move further away.

Evidence suggests it was the scaling of a private enterprise that was different in the agricultural context of Demeter vs Rhea. This is the first time we see evidence of greed as a social value in human history. The importance of this socioeconomic moment is hard to overstate simply because it is the first of many where the effects of capitalism on religion repeat with each climatic cycle. As weather warms, people meet, trade, bling!!!! Religion must adapt to emerging social realities as economies and networks expand. It is difficult to say if gold production preceded agriculture, accompanied it, or was simply inevitable. The timing almost suggests the knowledge was there already but some key component was missing to initiate a possession society and inequality.

The dehumanization of social fabric in favor of social structure centered around increasingly independent cities then city states and continued unabated until the Humanist Re Enlightenment brought by Confucius, Zoroaster, et al between 400 and 600 BC.

In the Hall of the Bulls we see unicorns on the ceiling and we see one covered over by Persephone on the Panel of Horses. This animal may be an extinct hybrid as mythical animals are rare in the caves. Potentially, this would indicate an awareness if not a much earlier start for husbandry in Europe. The earliest date on a Unicorn would be interesting.

Their appearance in the Hall of Bulls could indicate that herders from the steppe came to trade at the same time of year that marriages traditionally took place in spring. A slow but steady migration begins? The Panel of Yellow Horses is not just an historical visualization of a changing of the gods as populations grow or wane, it is a commentary on Hunting and Gathering versus Agricultural lifestyles. It is a statement on capitalism as a way of life.

Gods come and go, Uranus was the badass Bird that morphed into the tender but sure-hearted Hecate. He was betrayed by his wife and followed by a son he despised who in turn followed the same fate. Each change represents something fundamental that has changed society.

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The relationship between Rhea and Demeter is complicated and hazy in mythology but quite obvious in the cave art. It makes an interesting study of the transition period from Hunter Gatherer to Agronomy and how local religions and traditions adapt, die, or move on as evident in the Panel of Yellow Horses.

CGM followed the Mediterranean coast from North Africa and were the first to reach Europe. The first of the three migrations they established networks as far east as the Caspian. Not quite an empire *per se* but a culturally connected civilization with one spoken tongue and one religion made up of multiple gods.

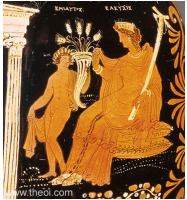
The SPC who had migrated north through the Saudi Peninsula met CGM in Turkey where they quickly merged and replaced. The entire central Eurasian region as far north as the arctic has remained a perpetual battleground for the two cultures ever since, attested to by the many layers of Troy.

The SPC originated in the fertile crescent of the Indus River expanding into the steppe region until they ran into the Aurignals who had come out of the Levant. They probably met up in Eastern Turkey, Saudi Arabia, Levant, and possibly Iran. As a consequence, like the legacy of Eastern Europe, conflict has been the legacy of the mideast.

The SPC brought Agronomy and a new Goddess to accompany it. This Goddess had her own male clergy and we see the power struggle playing out in the Panel of Yellow Horses behind the secret codes.

04 - Demeter: Goddess of Harvest and Husbandry

Accounting for Demeter is problematic because she is associated solely with agriculture and grain. Though she appears in every ancient Theogony, every Theogony we have is Post Agricultural; begging the question, why does she appear in Lascaux with a carbon date 17 500 bp? Was Agriculture and or Husbandry so culturally ingrained by then to have a deity established and worshipped at Chauvet Lascaux?



In ceramic arts Demeter is usually depicted with a sickle or cornucopia or grains. Always with a crown shaped like a heavily fortified city state. She embodied not only agriculture but the very stability of the Agri-State.

Fig. Ceramic Demeter - Theoi.com

I find a date of 17 500(?) bp on the Panel of Horses and about the same for the The Shaft which would indicate a slightly earlier date for agriculture here than expected and it should be presumably earlier in the eastern Mediterranean.

Demeter was probably recycled from Rhea possibly by way of Thrace or Cyprus. Either way, in Lascaux, the Panel of Horses was redone to accommodate her and the entire saga containing the Wrath was apparently erased selectively I suspect because it must have originally been depicted as the Wraths of Ri not Demeter.



Fig. 16 - Demeter grain Taurus Horn - Carnarvon Australia Courtesy Donsmaps.com

This image is almost contemporary with Demeter in the Panel of Horses Chauvet ~17 500 bp.

In Geometrics she is commonly expressed worldwide as a grain stalk by using positive forefinger technique. Above is from Carnarvon Australia. The negative boomerang probably represents the Australian equivalent of Cronus.

Grain is but one icon for Demeter, ancient Hebrews expressed her with pig. Pigs were sacrificed to her and the bloody remains were scattered in the fields to be sown.¹ They considered her *traif* or *unkosher* an indication of their feeling for Others who ate pork.

This is how the myth was passed down to us.^{2 3 4} However, in Chauvet Lascaux, by deduction, Persephone must be daughter of Rhea. Since common conception is that agriculture did not appear at the time of Lascaux I.



Some unfortunate artistry may have left Demeter with a bad hair day. The symbol of the floating hairpiece is repeated in the Megaceros Gallery where it appears less like hair. This symbol apparently morphed into halos with time. In Chauvet she is also pictured as a reindeer when the narrative has her take the guise of an old woman while searching for Persephone.

Skill of the artist aside it just seems like a cheap move in a political shell game.

Fig. 15 - Panel of Horses Chauvet - Jean Clottes

Over time the Demeter persona develops apart from the Rhea diehards. Later cultures identify her sometimes as Demeter sometimes as Rhea but the distribution is not random and reveals underlying genealogies.



Fig. The Madonna on a Crescent Moon in Hortus Conclusus by an anonymous painter.

"We shall find that a barbaric people, the Pawnees, hold a mystery precisely parallel to the Demeter legend: a Mystery necessarily unborrowed from Greece.⁵ - Homeric Hymns Trans. Andrew Lang

Hesiodic pet name: Of fair-tressed Demeter, Demeter holy Goddess, Slender ankles

¹Theoi

²Hesiod

³Homer

⁴Ovid

⁵ibid

05 - Persephone: Goddess of Youth, Queen of the Underworld, Rebirth

AKA - Kore "the Maiden" (Used Above Ground)



Fig. 17 - Persephone Hall of Bulls

Sunshine on a Cloudy Day

Persephone is pictured blonde on her wedding day with full regalia. All of her totems are pictured.

Commonly referred to as the Chinese Horse, the people of the CLC and China were both Horse Culture so it is highly likely to be a Chinese Horse.



Fig. 18 - Persephone Hall of Bulls

Eminence glow shine.

Root comes from the sun obviously but no relating gesture is known. The hairstyle pictured on the Venus *Brassempouy* (Persephone) below matches quite well though.

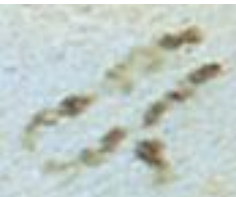


Fig. 19 - Persephone Hall of Bulls

[ORCID](#) Bees & Butterflies - In myth symbolised the souls of the dead.⁶ waiting to recycle. The Butterfly seems most common throughout Chauvet and Lascaux. Dragonflies are seen elsewhere in the world.

Compare the European butterfly with the Australian

Figure 19A - Yirgana (the creation mother)

(Injalak Hill, Gunbalanya).

Photograph by I. Domingo.



Fig. 20 - Persephone Hall of Bulls

Divine Immortal - Within CLC temple caves these darts, arrows and spears denote Immortality and is thus sign of a god.

Though commonly attributed to shamanism and hunting magic, it is not. Note that outside especially after the Holocene 10 000 BP different meaning is called for.

Hall of Bulls is related to marital rituals while the Axial Gallery is related to female rite of passage. The scene where she and Zeus face Hades could be the dowry negotiation scene or simply Zeus walking her down the aisle.

The author interprets this chamber as a multipurpose chamber because of its proximity to the entrance literally that marriages were transactional at the time.

Also taken literally is the level of difference between the priestly or hunter classes and everyone else. In myth, Gods pretty freely take mortals, give them children, and sometimes continue to care for them. But they never marry because like the proverb asks: A cat may marry a fish but where would they live?

The related question on the role of virgin births is considered elsewhere in this work.

⁶Theoi



Fig. Butterfly & Scorpion



Fig. - Common Butterfly logos

In this image from Chauvet, Scorpio is positioned above and to the right of butterfly Virgo as it would be in Spring when she rises.

Butterflies as a related symbol are common in ancient Ireland:

*"Now, bees are more than just honey-makers to the Irish – the soul of the body is said to leave as a butterfly or bee at the time of death."*⁷



Fig. 21 - Trapped in the belly of the Mother. - Chauvet.

Unbeknown to Demeter it is already too late, Persephone has enjoyed the Pomegranate seed. The moral to the young virgins: The fruit is sweet but you may trapped in hell the rest of your life.



Fig. 23 - Venus of Brassempouy - Grotte du Pape

Though commonly referred to as Venus statuettes, these idols most likely represent Persephone and may have been planted at in the fall to encourage spring flowers and the return to Lascaux potentially for a wedding.

It is likely there were two versions of the statuettes, a virgin like Brassempouy and a fertility version like Willendorf.

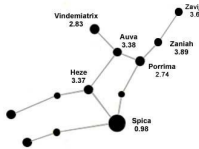


Fig 22 - Virgo

The image of this reclining female is seen in both parietal and non-parietal art. Holidays, festivals, weddings, hunts, and raids, were timed to Virgo and Taurus as they chase each other across the sky. In a world with no beginning or ending to mark a year, these two constellations represented the two most important cycles of their existence - the food and fertility cycles. Herds come herds go. A time to reap and a time to sow.

Fig. Etched Virgo - Grotte de la Marche

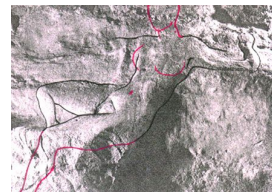
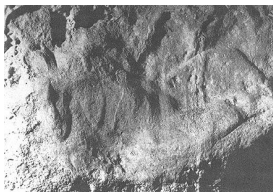
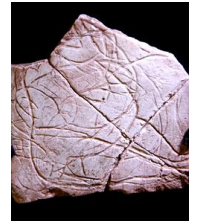


Fig. - La Magdelaine - Virgo Reliefs



The Jewish festival of mourning, Tu B'Shvat occurs from the 1st to the 9th days of Av, the 9th month of the lunar calendar. The 1st day of the Lunar Month of Av thru the 9th day mark a period of increased mourning behaviour until fasting on the 10th. This would match the narrative and ritual in places as far away as England, Venezuela, and New Mexico. Globally every culture marks a tragic event on those days.

This image of Persephone above and Hades below is probably meant to infer Tu b'Shevat in astronomical time. This panel probably indicate the Solstice from the 45 degree spatial relationship between Virgo and Taurus. Note the "crossroads" between black cow and Chinese horse as she begins her descent

This image from Lascaux and the image of Persephone trapped in Hades in the End Chamber of Chauvet both depict volcanos rather than a mere mountain. It might reflect the artist having seen one or it could simply refer to Hades identity below it.

⁷ <https://www.pixiespocket.com/2015/02/saint-gobnait.html>

06 - Aphrodite: Goddess of Love and Beauty - AKA Venus

Symbols: Goose Dove Shell - Theoi.com



A Shaman places a stick outside a village where someone has died. The stick has a dead bird attached to alert visitors the village is in mourning.⁸ - Mallery. It is at once a symbol of both death and rebirth.

She is portrayed as bird because she sprang from Uranus the Thunderbird. Family tree symbol sets seem to follow genus by mate and gender. Species diverge to differentiate personal characteristics of siblings. They were highly organized people.

The statuettes commonly referred to as Venus seem more likely to be associated with youth and fertility and therefore representations of Persephone than Venus a more mature concept of love of beauty. The fact that they had both suggests they understood the difference and thought about it.

Fig. 24 - Aphrodite kabob - The Shaft

The narrative of "The Shaft" and its location within a wedding temple indicates ritual circumcision and ritual disposal to ensure marital success.

Aphrodite is created from Uranus' foreskin which Cronus tossed into the sea (Gaia).

*"...Around them a white (190)
...foam from the immortal skin began to arise. In it, a maiden
was nurtured..."* Hesiod Theogony - White

Brit Mila - Old Jewish superstition calls for burying the foreskin beneath a sapling.
One day the branches will form his chupa or wedding canopy.

There are numerous examples of both parietal and non parietal art indicating ritual circumcision.

The death of Ouranos,
The circumcision,
The Virgin Birth
Furies, Gigantes, and Meleians

All lifecycle symbols we see repeated thru history and CGM.

"The positive prints, we are told, come from male initiates. The Meakambut explain how they would cut the tip of a young initiate's penis, smear that blood onto the palm of the initiate's hand, mix this with clay, and press his hand to the rock wall."^{9a}

Other than her placement within the Shaft, Aphrodite plays no significant role within Lascaux or Chauvet, however, she does seem to play a significant role at Gobekli Tepe. It is also not clear why she was not born of Chronos blood like the others. Was she added after contact with SPC along with Demeter? Was circumcision a ritual based in SPC culture? Does the appearance of this mural at Lascaux indicate a connection between circumcision and marriage? Proscribed or prescribed?

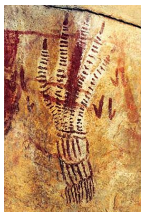


Fig - Kimberley Bird Claw 2 - Dons Maps



Fig. - Karawari Bird Claw - Nancy Sullivan & Assoc.

⁸ Mallery

⁹ Sago Bark Painting and the Transformation of Community Identity on the Arafundi River, East Sepik Province, Papua New Guinea - Nancy Sullivan

07 - Artemis: Goddess of the Hunt

Fig.25 - Greek Vase - Theoi

Protector of young females until marriage. Her brother Apollo was the protector of young males until marriage.



Associated symbols -
Buck Stag
Bow and arrow
Two spears
Lyre
Torch

Fig. - 26 - Artemis Chauvet



The meaning of the Geometrics beneath Artemis is still a mystery. Typically the sign far left indicates the unit of time being measured. The number 13 is usually associated with lunar cycles in an annual cycle. Monthly cycles are typically indicated by a U rather than a □.



FIG. 40.—Device denoting succession of time. Dakota.

Fig 27 - Pictograms - Mallery

Located in the Axial Gallery the portrait may be presumed as related to fertility..

Goddess of childbirth, her portrait in the Axial above the sign for 13 moons symbolizes the wish to return in a year with child.

Artemis was the patron saint of girls until marriage. Her brother Apollo was the patron saint of boys until marriage.

Artemis was associated with the moon and night, her brother Apollo the sun. Do you suppose that indicates that women hunted at night for some reason, perhaps while children sleep? Or birds nest?

08 - Hecate: Goddess of Nursemaids AKA - Melian Nymphs, Ash Tree Nymphs

Fig. 27 - Hecate Logo - Red Panel Chauvet

The logo for Hecate is a rhino profile in five strokes. The mechanical equivalent of 'Tom'.



From *Hecate at the end of the Universe Panel*.

Fig. 28 - Hecate Logo - Shaft Lascaux

Here we see Uranus transforming into Hecate for the next part of his lifecycle. In the caves animals are commonly depicted at their crossroads with an intuitively opposite animal. eg. cat and dog. This interpretation also explains the great affinity Zeus has for Hecate.



Likely, because her representative animal became extinct her symbolism has become jumbled and obscure. But in UP literature at least until Agriculture her role was active as Nursemaid to the Gods. Originally known as Zeus' nursemaid and most favored by him above all others, she remained with Persephone in Hades as her sole friend. She is later associated with things that go bump in the night instead of protection from them. To later Romans she is associated with witches black dogs and polecats. It has been suggested¹⁰ that Hecate could be a spinoff character from Artemis but The Shaft ends that discussion.

In later times her position on the ecliptic plane was probably taken by Libra which would have put Virgo between Leo and Hecate in accord with myth.

¹⁰ Theoi



Considered a goddess of night associated with nursemaids.

Fig. 30 - Hecate Ceramic

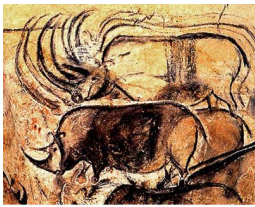
Commonly pictured holding torches reminiscent of Rhino horns, "...the far-seen splendor of untiring fire in a hollow fennel-stalk..." - Hesiod

The tradition of an eternal flame is still common in many modern religions likely from a tradition of a community eternal flame. It could mean the difference between life and death and no doubt served as another source of power for the priestesses.

Hecate's role in Hymn to Demeter had to be reconstructed based on actually reading the panel of Red Hands. Somewhere along the line she was scripted out when only she accompanies Persephone to that dark goodnight of Hades. The Melian Nymphs and nursemaids in general faded into obscurity under the Post-Agricultural lactose tolerant model anyway.

Ash has a tensile strength almost equal to Oak but in Paleo Europe was far more common. It would have been the wood of choice for spears, arrows, and darts as well as campfires and shelters. It was probably an association with the latter that earned the Melea their association with torches, nightlights, and responsibility for collecting firewood and maintaining an eternal flame. There is interesting evidence of religious taboo against cutting down live trees in Aurignacian culture.

She is included in Forces of Nature because she was a Titan first and the only one to carry over and become a goddess.



The Melian Nymphs or Ash Tree Nymphs were commonly referred to as, "the women with the low slung waistbands". Puns are common and almost seem to serve a function of confirming translations.

This could be a reference to the black band on the waist of the rhino and it could refer to the physical stature of women who nurse for long periods. Puns are the perfect artistic tool for a culture obsessed with twins and opposites, Yin and Yang.

Fig 29. - Groundshakers

Hesiod describes her as 'loud-crashing Earth-Shaker,' H Evelyn White.

1. In the Greek, "a Hecate's repast lying at a street corner." "Rich men used to make offerings to Hecate on the 30th of every month as Goddess of roads at street corners; and these offerings were at once pounced upon by the poor, or, as here, the Cynics." - *Jacobitz*.
2. "Eggs were often used as purificatory offerings and set out in front of the house purified." Ibid.



Fig. 07 - Virgo Ascendent

We commonly see pairs of animals aligned on a roughly 45 degree angle to each other like a % without the slash. When aligned in a forward position (/) they indicate ascendent constellation, when they align backward (\) they indicate a constellation in descent. This is a worldwide convention built into the astronomical function of the system. The Butterfly is a sign for Persephone (Virgo), and in this panel would represent Spring to any viewer of the UP looking south. Scorpio is high in November while Virgo is in descent therefore Hecate's Quest begins in Fall. At the far end of the chamber she reached the end of the world where the Pleiades representing Taurus are depicted rising from below the horizon. This would indicate she reached her destination in six months. She turns boustephedron and Presumably she would

return home in another six months.

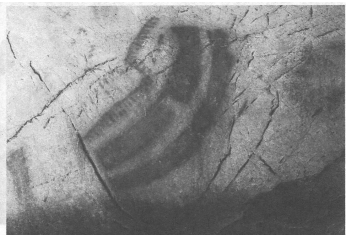
It is worth noting that this seems in line with the Missionary Hypothesis herein. Combined with the language diffusion evidence this could suggest that Aurignacians created a template for the Spanish in the New World. It could also explain the near simultaneous appearance of handprints in Franco Cantabria and Indonesia.

Major Male Deities:

09 – Three Brothers

- Both male and female leadership roles are Trinities seen as hereditary and generational in the myths. Their loyalty to each other was foundational to their cultures. This appears to represent an alliance between the Sea People, the Cave People, and the Mountain People.

Fig. 31 - Zeus (Lightning bolt) Hades (Door to below) Poseidon= Bowl (Oceans) compound logo, El Castillo - Photo D V Petzinger




12. An outlier sign, El Castillo, Spain. This complex geometric sign is unique in Ice Age art, and is one of a small number of signs that do not fit into the thirty-two-sign typology. Photo by D. von Petzinger.



The imagery in El Castillo leans more heavily toward death and memorial than it does feast. Making this sign for three brothers possibly a bit poignant but impossible to fully understand without some context of the full panel.

The imagery is essentially repeated in the Phaistos Disc but as the Sun Moon Ocean and Pleiades. The fifth sign likely represents the Milky Way.

This is a great compound sign that does not show up in the rock art vocabulary often but I suspect was actually widespread and probably common in other forms of art. It would make a great tattoo.

Zeus	Hades	Poseidon
Zeus is of course known for thunder and lightning and the zigzag line obviously represents a lightning bolt while the fringe represents rain. Mallory identifies both plain Zig and fringed Zag. ¹¹¹²	Symbolizing a hidden entrance to the Underworld the Geometric sign in the middle is for Hades. It appears in Act I Scene ii where after Hades scoops Persephone and re-enters the Underworld the entrance is replugged.	The god of the seas does not appear frequently in the rock art I have seen of France. In the tale of Persephone he appears only briefly to rape Demeter when she asks him for help.
Mallory also noted an archaic undefined double Zig which formed a hashtag. 2nd oldest known sign. 	One commonly sees images taking advantage of the topography and occlusions in the rock surface commonly symbolize plugs created as Hades freely enters and exits the rock creating orifices which heal leaving a scar.	The bowl shape is a universal NAI sign. For a water god or spirit.

There are two Oedipal stories in Auriginal tradition, Kronos vs Uranus and of course Zeus vs Kronos. Presumably, the Shaft served both narratives at both life cycle events circumcision and marriage. There is a natural tension between fathers and sons in myth which is to be expected in bloodline monarchies and societies that proscribe access to females based on status. The liturgy makes those dangers clear but between brothers there is a special bond.

Separate but equal probably served as the model for inheritance of property and title. In myth it is Cronus who delivers the killing blow to Ouranos. But their shares are decided by lot and the outcome is strictly adhered to. Hades is less than fulfilled by his responsibilities in the Underworld but because he accepts the fate dealt him and remains loyal to his brother Zeus, he is rewarded with a fine young filly. This is an example of a morality that makes no sense in Homer's Greece but makes perfect sense in the Upper Paleo. By Homer's time the idea of kidnapping your niece would have been as appalling as it is today. Likewise patricide, but 40 000 bp could have brought another reaction.

Under the rules of marriage if a man kidnapped a woman without consent he would be allowed back into the community only if he returned her within 9 months (so she could give birth in the relative safety of the temple cave under the care of professional midwives). Otherwise, he would be forever ostracized and make no mistake that would have been a death sentence.

¹¹ Mallory
¹² Tomkins

10 – Ouranus: Sky God I

Research confirms that, at approximately thirteen years old, children are suddenly mature enough to develop complex relationships with abstract concepts such as society and death. They become aware of judging and being judged. They take their first giant steps on the long road to maturity. In the UP their first steps took them down a long vertical shaft probably in the pitch dark.

The narrative of the Shaft reflects changes in their religion and society over three generations. Their entry to The Shaft would have represented their first steps into their new roles as young adults. Because of the location in Lascaux just down the hall from the Nuptial Chapel in the Hall of Bulls it is not unreasonable to assume The Shaft played some role in Nuptial Rites as well as Circumcision Rites. No doubt they emerged clean and purified.

“...As many drops of blood spurted forth, all of them Gaia received. In the revolving years, she bore the powerful Erinyes, and great Giants, gleaming in their armor, holding long spears in their hands, and the nymphs whom they call the Ash Tree Nymphs across endless Gaia”. - Hesiod



Hesiod describes drops of blood which fell from him upon the earth (Ge), became the seeds of the Erinnyes (Furies as Lions), the Gigantes (Giants, Cyclops as Mammoths), and the Melian Nymphs (nursemaids a la rhinos).

Fig. 33 - Ouranus Blood Drops

The sign of the two vertical dots are seen throughout the CLC to represent souls waiting for regeneration. The basis of the sign being two vertical eyes in the sense of someone lying on their side in the ground - dead.



Fig. - Karawari, example Eyes in the Rock. Photo Nancy Sullivan & Assoc.



Fig. 32 - Ouranos Dead

Ouranus castrated by Cronus in the world's 1st recorded circumcision which apparently did not end well.

Sickles have been found abundantly in Lascaux presumably as a ritual tool referred to by Hesiod:

“...Quickly she made the element of grey adamant and fashioned a great sickle and showed it to her children. Then she spoke, encouraging them, though sorrowing in her heart. “My children with a reckless father, if only you agree to obey me. We would avenge the evil outrage of this father” (165)She hid him in an ambush and placed in his hands a serrated sickle, and apprised him of her whole cunning. (175)” Theogony - Hesiod



Fig. - Sickles from Chauvet

These are among the only known images of Ouranos which is unfortunate. Imagine in the only photo your kids have of you, your fly is down.



Fig. 34 - Uranus Spirit

As his spirit transitions into the world of the dead, it morphs into a rhino the symbol of Nursemaids.¹³ Transitioning from Thunderbird to Rhino nursemaid represents the duality of the soul, as in the male and female sides. The idea of the Yin and Yang is common in UP art and myth both Aurigial and Wolf. This particular rhino head profile is given as the [logo for Hecate](#) in the Red Panels.

“And the son of Cronos made her a nurse of the young who after that day saw with their eyes the light of all-seeing Dawn.” Hesiod HG Evelyn-White

In other words, by the time Indos and Euros met, the Aurignacians had already killed him off and first replaced him with Kronos and the Titanomachy. Then replaced the Titans with Zeus and the Olympians.

What social changes do those liturgical changes reflect? Does it reflect earlier population divergences? Going back to Africa? How did it affect the way they viewed each other?

¹³ For interpretive guidance there is no record of Uranus morphing in Hesiod. And I was skeptical of Don Hitchcock's interpretation until I saw Hecate's logo.

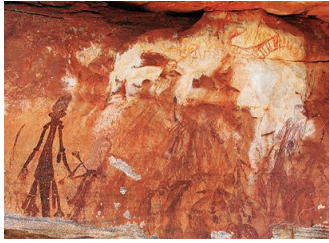


Fig. Kimberley Thunderbird - DonsMaps

In this image a spread wing raptor is drawn in red on white background. He faces our right.



Fig. - Göbekli Tepe Pillar 56 Enclosure H - Photo Nico Becker

Symbolically however I am reasonably certain that he is the only god to appear in three forms within the same panel as man, bird, and rhino.

In terms of the Auriginal narrative he represents the prototypical useless male. It should be considered that he may have had a larger role in the deeper past, but in UP Europe his existence was largely to explain Creation.

He is largely a relic of a past possibly recent but possibly as far back as Africa. In this myth his generation is replaced first by the Titans then the Olympians then the Roman versions.

Though he may be dead here he appears to be arisen or perhaps never dead in Gobekli Tepe.



Fig. 35 - Ouranos - Chlorite #1
(Clay Sedimentology - Herve Chamley, Springer, 1989)

Interestingly, when SPC met Auringinal, Indos still loved the Sky God that Aurignals taught ate his own children.

In these images from Tepe Yahya, the thunderbird is clearly pictured with two claw feet and a humanish foot at the bottom.

The 3rd mill bc ceremonial axehead of chlorite reflects a short lived nonindigenous style of burial with non indigenous materials. 14 000 years after he died in Lascaux, he is still being worshipped in Anatolia.

Note how the artists use the wings to incorporate a power gesture.

218 EXCAVATIONS AT TEPE YAHYA, IRAN: THE THIRD MILLENNIUM



Fig. 36 Ouranus - Chlorite #2

Author's Note - I try to refrain from interpreting the myths except as necessary to show relationships between art language ritual or underlying social behaviour. This particular myth has captivated me and I would like to share it with those unfamiliar because it holds such high importance in western literature. Why is the Oedipus theme repeated in the Theogony? And why two generations in a row as though all men are expected to commit patricide? Why ponder this question for long periods at the bottom of a dark pit with no way out? Who is that black horse above and what's with the rhino? How is this panel read as a model of social behavior that is acceptable or reasonable?

I understand this as a compilation tale of three incarnations of a religion which may have some historical roots in ancestor worship. The oldest is Ouranos, then Cronus, and finally Zeus. Because 1) Ouranos appears reviled in CGM and worshipped by CEA systems while 2) Rhea is worshipped only in CGM, we presume a cultural split occurred prior to the entire mythological family tree on her side. Because Ouranos is male and Rhea female, perhaps the leader of the split off group was female and suggest that ultimately gender issues may have contributed to the split.

I see this as a place where young men go amid some pomp and ceremony to fast and meditate possibly the evening before their nuptials. Here they think about becoming adults and full members of the tribe with all the duties, rights, and responsibilities that go along. No longer under their mothers and fathers, they are about to become husbands and fathers themselves. They cannot let the shadows of their fathers hold them back, it is no longer

advantageous for them or society to live in their father's shadow. They need to believe they can go further and perform greater deeds than their fathers. Cronus repeats the same mistakes with his children and history repeats itself. They understood it is a cycle that repeats and one day they too will be usurped as is the nature of life. Kumbaya. The cycle is broken by Zeus who allows compromise with the women.

Ouranus reincarnates to a rhino the symbol of the Melean nursemaids which is the exact antithesis of the Thunderbird. This sets up the dualities that are the canvas for so many myths and so many religions today. It is the Yin and Yang. For all intents and purposes the Thunderbird is dead to the Aurignacians by the time we meet them in France. But to Indo based traditions he remains the King of Gods and raptors his logo..

The fact that these two cultures share a primal god figure that has resolved to two different fates suggests a connection deep in their past and possibly one that was contentious. The appearance of Athena of course dates this as post agricultural.

11 - Kronos: King of the (Titan) Gods II



Fig. 37 - Kronos - In the Shaft

According to Joseph Campbell a spear was originally found at the bottom of The Shaft by the panel, Within the narrative the spear was crafted by Polyphemus for Cronus to kill his own father.¹⁴

What is commonly interpreted as intestines falling out is actually enlarged testicles, as in 'Who is the Boss now?' Compare to Uranus' (Birdman) tiny penis.



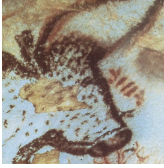
*Fig 38 - Cronos - Iconic look back,
(Sometimes tongue exposed) - La Madelaine*

When an image is repeated in both parietal and non parietal art, we assume it has both personal and greater social meaning. The myth behind it bears powerful significance.

As god of Time Kronos could also be represented by a snake. But the snake is not commonly used in the CGM symbol set (Exception - Memorial Caves). It is however used extensively in SPC and Christian sets, derisively as in the Garden of Eden or Legend of St Patrick.

Cronos, as his name implies, was associated with time and in that role he was most commonly represented by a snake. Within the context of this time and region the snake is not a common symbol and found only in memorial caves. The basis of course relates the regeneration of a snake's skin. The association is then thought to be related to eternity and rebirth. In time, to Central Asian Peninsula Culture and its derivatives, the snake would evolve to represent Auriginal paganism generally, Them. It is typically used in a negative sense as represented in the Garden of Eden and the story of St. Patrick.

12 - Zeus: King of the Gods III



According to the narrative Zeus repeats the sins of his father Cronos. He commits patricide, like Cronos, and becomes King of the Gods. He is pictured as a curly hair auroch which is probably his most common animal representation at this time followed by the lightning bolt.

Fig. 40 - Zeus w Logo Hall of the Bulls



Crown + 3 hash marks. Hash marks are used to differentiate generations in Horses and Bulls. No other character has a crown. Past kings of the gods are has beens and losers.

Fig. 41 - Zeus logo detail



Fig. 44 - Gorham's Cave

Mallery identified both hashtag and hamsa as Archaic signs that could no longer be identified in the 1880s.

The symbol in this image from Gorham's Cave has been referred to as a hashtag associated with a Neanderthal occupation. I am not convinced.



Fig. 42 - Carved Mammoth Bone with hashtag - Vero Beach Fl

The bone carving at left depicts a mammoth walking upward passing over several teepees. The hashtag typically associated with Zeus in Greece is above the Teepees (spatial position indicates under protection

of). This art would have been the equivalent of a thank you note to the appropriate spirit who sent them the mammoth. These are typically carved on a scapula and probably serve as a tribute or sacrifice depending on custom established by the local shamans.



Fig 43 - Detail Vero Beach HashTag

The hashtag symbol of course is related to double lightning bolts.



13 - Hades: God of the Underworld and Afterlife

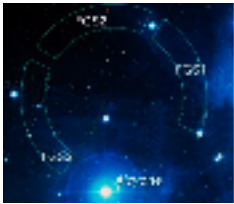


Fig. 47 - Bulls Eye of Taurus

The Zuni of New Mexico used the Pleiades cluster as an agricultural calendar. When the Pleiades – which the Zuni called the *Seed Stars* – disappeared into the western dusk in spring, they knew it was safe to plant their seeds, as the danger of frost had passed. But the Zuni also knew the planting must be done before the Pleiades {Hades} reappeared in the east before sunrise – else immature plants would succumb to autumn frosts. - <http://earthsky.org/astronomy-essentials/taurus-heres-your-constellation>

Basis of the 5 dot domino sign, the Zuni referred to the Pleiades of Taurus as the seed stars. When they fell below the horizon they knew it was time to plant and had to be done before he returned in the spring.



Fig 45 - Hades - White Bull in Axial Gallery

According to Caesar, Hades was actively worshipped by the Gauls as a primary deity next to Zeus. It is hard to miss his acrid surprise. It is rooted in an evolved belief that demonized death. To Gauls who still lived under a PreAgricultural belief system Hades was not the God of Death, he was the God of the Afterlife, an acute difference. Death was not feared by Gauls, it was simply part of the cycle. This represents a key philosophical point sometimes in making identifications.

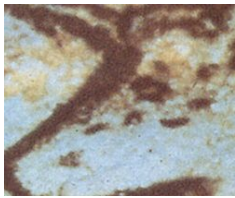


Fig. 46 - Hades Pleiades

It's not really necessary but Orion's Belt points to the Pleiades. They are by themselves pretty recognizable even though the number and exact position of stars in the Pleiades varies night to night and person to person and Hades portrait to Hades portrait. Sometimes it can look like a domino which specifically refers to the eye of Hades.



∴ XI = = 8

Fig. 48 - Some Logos for 'He of many names'

Various patterns of dots represent the Pleiades but the domino five dot pattern representing the eye is most common.



The double set of horizontals of course the entrance to Hades. The **XI** appears elsewhere in Chauvet Lascaux. The basis would be the magical number nine (remember they read from right to left).

In Okinawan "Go" means five (or **V** in Greek) It represents soft and "Ju" or ten (**X** in Greek) represents hard. Zeus is **X**, Hades would then be **XI**, presumably Poseidon would be **IX**?

This is how we spell Persephades: We read right to left otherwise it would be HadeSephone. Right to left is like "Brangelina."



In the image to the left we see another symbol of divinity in the Y shape. It may be related to the Yew tree which is the Celtic tree for the letter **Io**. Note how Persephone's Y emerges from her own trap door not Hades logo and springs forth from her own exit. Using a mere 15 strokes the artist expressed: "She is married to him but lives in two worlds". That is at best 49 strokes in English if your hand does not leave the rock while you write M N and H or dot the I's. In many ways Geometrics are a more efficient method of writing.

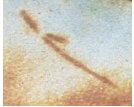
Note also how the double lines of the butterfly logo here take on the pun of 'Above'.

Tellingly her logo is superior to Hades in both size and position.

The symbol of the Yew tree is one hint of a tree language waiting to be understood.



The Chamber of Felines lies at the end of Lascaux. It is replete with death symbols and this compound sign representing Hades and Persephone as if to say, 'If you go any further you will see them, soon. Do NOT Pass.'



Divine Immortal from Hall of the Bulls

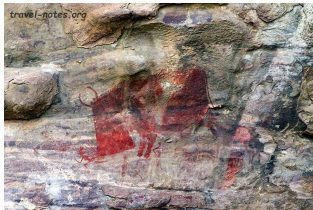


Fig. Hades and Persephone in Bhimbetka India

14 - Poseidon: God of the Seas

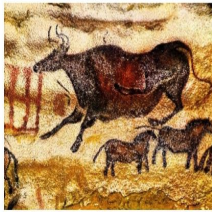


Fig. - Poseidon Bearing Gifts Hall of the Bulls

In this panel from the Axial, he brings gifts to the nuptial.

Though conventionally depicted as a marine animal eg. whale or dolphin, Poseidon is fully entitled to show up as a bull as part of the same birth rite he shares with his two brothers. He has been identified as a Wisent, an extinct hybrid of Steppe and European Bison.

The rectangular grid is a Geometric for "Goods"^{15 16} which I read as "gifts" in this panel. It is an important element in judging Lascaux and the Hall of Bulls as a wedding chapel.

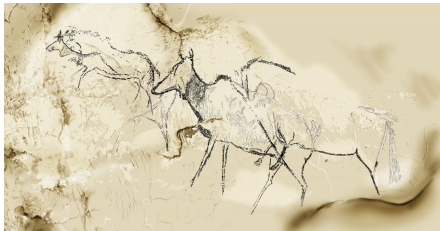


Fig. - Divine Immortal

There was clearly an awareness of Poseidon in Aurignacian France and acceptance of his divinity. He does not however play any significant role as he obviously does in coastal areas like Cosquer. It is possible that they spend part of the year at the coast and worship Poseidon more strongly there because of his strong spiritual influence or his strong following among Sea People, perhaps early ancestors of Phoenicians.

The myth suggests a history between the two peoples with a mutually beneficial alliance and parallel but integrated religions.

Fig. - Chronology from the Megaceros Gallery in Chauvet.



She is grief struck and helpless, Demeter approaches her brother Poseidon for assistance. So of course, Poseidon takes the form of a horse and rapes her.

- Reindeer are not established in the narrative handed down to us but Demeter takes this form here and in the End Chamber with Helios.
- Reindeer are one of the few deer species that females grow horns, perfect choice for a goddess.
- Females lose their horns in Summer, this reindeer is showing stumps so presumably this panel represents Fall, coincidentally the time of year that the Rites of Demeter would be performed.

In the image to the left from Chauvet, Poseidon has taken the form of a horse, we assume because Demeter was in the form of a horse. Interestingly, in the image on the left, Poseidon is indeed in the form of a horse but Demeter is portrayed as a lioness exactly like Persephone was portrayed during her rape in the End Chamber at Chauvet (See accompanying comic book - Part Three in this series.

This scene marks the point in the narrative where she has officially been screwed by all three brothers, Zeus, Hades, and Poseidon. By bringing drought and famine upon humankind, Demeter settles the score and brings the brothers to their proverbial knees in deference. Demeter restores the balance of power and thus balance to nature.

Behind this wisdom are the codes these people lived by. The penalty for raping a woman would probably mean being shut out of all rituals and sacrifices, ostracized if you will, from the graces of the gods. Damned. It would be a death sentence.

Fig. Spotted horses from Lion's Den, le Combrel Cave.
Photograph by B. Alpert - The Meaning of the Dots on the Horses of Pech Merle



¹⁵ Mallery

¹⁶ Tomkins

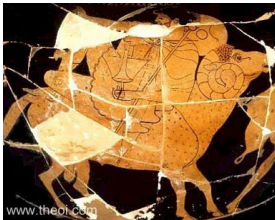
15 - Hermes - Herald of the gods, soul guide, god of travellers, herders, and thieves, etc.

God of travellers, translation, herders, trade, trickery, thieves & hospitality. The American Express Card for UP travellers. Mercury was there for you right to the end guiding you to the Underworld. Early hunter gatherers never left home without him. The number of things that Mercury is responsible for should be an indication of his age, status, and widespread acceptance.



Fig. - Hermes Hat Ceramic Vase - Theoi.com

Pictured with his trademark Travellers Hat. Remember only Authentic Traveller hats by Hermes have the wings to get you there safe.



Herder model Hermes pictured with his trademark ram as God of Herders.

Fig. - Hermes Ram - Theoi



As guest at wedding of Hades and Persephone. Hermes as Ram pictured with trademark heartline - **Axial Gallery**. The heartline could be a remnant of a much older tradition noting only Hermes and Ri have them. It may have been the Immortality or Divinity symbol of the past.

The curved V shape of Ibex horns are his most common logo. A trail of them usually indicates 'travel'. He seems to have been



His trademark musk ox trademark as it appears on top of his official herding staff. The tuft of hair on top of the bison head is referred to as a Chignon.

His role within Chauvet Lascaux seems to be limited to guide and messenger for Demeter, Hecate, and other immortals. He is commonly pictured as though exiting from holes, cracks, and depressions in the rock. We first see him entering Hades on the Pillar of the Bulls in Chauvet guiding the dead. The Romans worshipped Hermes as the Herald of the Gods. Caesar seemed surprised that the Gauls worshipped him so highly.

Hermes however has a broad literature with many personalities including prankster, diplomat, and thief. He is everywhere but especially Franco Cantabria. It is clear that he is an old deity as he is represented by Kokopelli in southwest NAI art and Sun Wukong in China.¹⁷ So he could be African in origin.

16 - Apollo - Patron of Young Men

¹⁷ A Comparative Study of the Chinese Trickster Hero Sun Wukong - Huanliang Lou, 2016



In the Hall of Bulls, Apollo (Red) protector of young boys and Artemis (below right) protector of young girls bless the wedding. Above is an unknown photo bomber.

Fig. Apollo and Artemis - Hall of Bulls

17 - Helios: God of the Sun, all seeing



Fig. Helios 01 - Werner Herzog: Cave of Forgotten Dreams

Helios logo serves as a common sign for Sun, Light, or Day. Like many Geometrics, orientation is a nuance. presumably showing the direction of movement. Just as we use North as our primary ordinal direction, they used South so they would typically picture the sun moving left to right across the horizon. Sometimes an important distinction. For more info see the section on Geometrics.

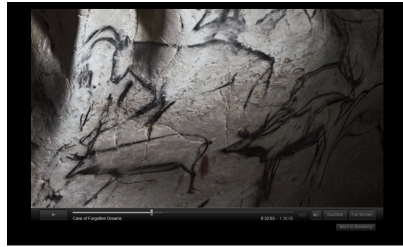


Fig. Helios 02 - Werner Herzog: Cave of Forgotten Dreams

In desperation Demeter turns to all seeing Helios god of the sun who tells the grieving mother that he saw her brother Hades snatch Persephone as she was gathering flowers. And he tells her that he saw her other brother Zeus conspiring with Hades earlier. Here Helios (antelope centerish) looks on as Demeter is reunited with Persephone in the following panel.



The short stroke below his neck is a dart or spear indicating Immortality.

Fig. Helios 03 (Epic Frame) - Werner Herzog: Cave of Forgotten Dreams

Unfortunately, the only detailed picture I could find of Helios logo was a vidcap from Werner Herzog's breathtaking film 'Cave of Forgotten Dreams'. Even La Musee d'Archeologie de France could not get this angle. An amazing shot. This film should be viewed on a regular basis is deserving of an academy award



The design at the tip of his antler is his logo. The double vertical lines indicate he is the son of Zeus and therefore #2.

The mnemonic of course is the curve of the horns mirroring the arc of the sign for sun

Fig. Helios Logo



The simplest Gesture sign for Sun is made by holding the right hand upward with the thumb and forefinger

forming a backwards 'C' or "U". To gesture for Moon, rotate the wrist so the gap between thumb and forefinger is on top.

Fig. Gesture: Sun - Mallery

The Forces of Nature

18 - The Furies - **Tisiphone** (avenger of murder), **Megaera** (the jealous) and **Alecto** (constant anger):

All deities represent forces of nature in some sense and the higher rank the deity is, the more aspects they seem to encompass. Their spawn usually represent one aspect to the extreme. Bodyguards to the primary female gods *aka* the Goddesses of Vengeance, perceived as the Priestesses' Enforcers. The Manes., the spirits of the dead with whom only the priestess could communicate.



§

Their logo is the intertwined SS below their eyes a similar shape to that used by meteorologists today for hurricanes. The eye of the lion here is the eye of protection in a hamsa sign.

The level of artistic detail suggests anatomical knowledge on a surgical level.



Fig. Cat logo End Chamber Chauvet



Fig. - Cats in motion

They panic as Persephone seems to disappear before their eyes. To fully appreciate this panel it should be displayed next to Picasso's Guernica as an exercise in grays and what is possible with a stick of charcoal.



They were also called the Daughters of the Night,

Six red dots are the device for this particular Fury with emphasis on the second. though I cannot identify her. She is showing due respect in the Underworld.

Fig. - Horse Panel Chauvet - The (Erinnyes) Furies -

Cats are probably the single most important differentiator symbol between CGM and Dog Wolf cultures.



Fig. 9 days of Furies.

9 red dots form an upper arc following the wall contour in the Lion Panel. Below them a semicircle of 10 dots symbolizing that Hecate came to Demeter on the tenth day of the search to say she heard Persephone.

Fig. - Lion Gate Mycenae Bronze Age



*Fig. Lions guarding tombs in Al Ula Saudi Arabia
(Exploring Al-Ula Sarah Lazarus, CNN)*

Fig. Lion Gate Hattusha

Lions protecting the gate was a way to inform visitors who the local gods were. The Lions alone were enough to show the resident symbolic set.



19 - Eros: God of Love - (from Lascaux)



Identification based on youthful chubby appearance, the arrow (top left), the erect penis (center) and the wings (mid high right)

Love in the Theogony is one of the Primal Forces created from the Void in the beginning. Constant companion of Aphrodite and the only deity with a human form suggesting either Eros or Aphrodite or both were later foreign introductions.

Fig. - Eros

20 - Gigantes and Cyclops - Warriors and Hunters

Clarity is still needed whether this is two distinct characters or different aspects of one. Perhaps they should be thought of as representing two ends of an extreme. Gigantes probably represent elder wise counsel and or council. Cyclopes represent dumb brute strength. Ying-Yang.



Gigante hairless unarmed version (no tusks)

"The drops of blood which fell from him (Uranus) upon the earth (Ge), became the seeds of the Erinnyes, the Gigantes, and the Melian nymphs" - Hesiod



Cyclope hairy one-eyed fully weaponized (w/ tusks) version possibly Polyphemus himself.

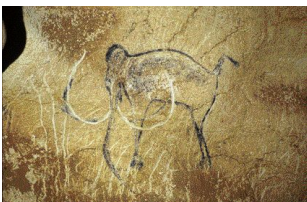
"They are named Kyklopes from this feature, because one circular eye lay in the forehead of each....Kottos and Briareos and Gyges, exceedingly arrogant children. A hundred arms shot forth from their shoulders," - Hesiod.

The reference to a hundred arms presumably is a bronze age interpretation of UP mammoth fur.



Here we see the eye of protection on cross hatching which, to me, indicates a mammoth. Shown with vulva at the end of the Megaloceros Gallery where Persephone rejoins the protection of her gigante bodyguard. After being raped by her brother Poseidon.

Note the spatial relations in this panel as in the panel far left, Gigante follows Horse. Also Persephone's vulva is placed above indicating status.



The mammoth logo derives from the shape of their tusks as shown above with two ably drawn curves. Possibly the basis lies with the concept of "many moons" as in older and wiser.

Fig - Ω

Mammoth in the Sacristie
Photo: J Clotte - INORA 2008

Lesser Female Deities

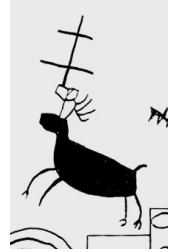
22 - Kalliope: Chief Muse, Consort of Persephone



"...In this guise she was portrayed holding a tablet and stylus or a scroll. In older art she holds a lyre...." - Aaron Atsma Theoi.com

"She of the noble voice": Calliope is queen of Epic poetry - Aaron Atsma

Author's impression is that the protrusion from this character's head would represent a stylus. On the stylus I see a scroll beneath a lyre. Otherwise I see a strange looking horse which there are very few of in Aurigal rock art.



Axial Gallery - First papyrus first lyre in French Cave Art - Wahoo !!!

Fig - Petroglyphs In Owens Valley, California. - Mallery - Picture Writing of

23 - Unknown - Stripe Horse



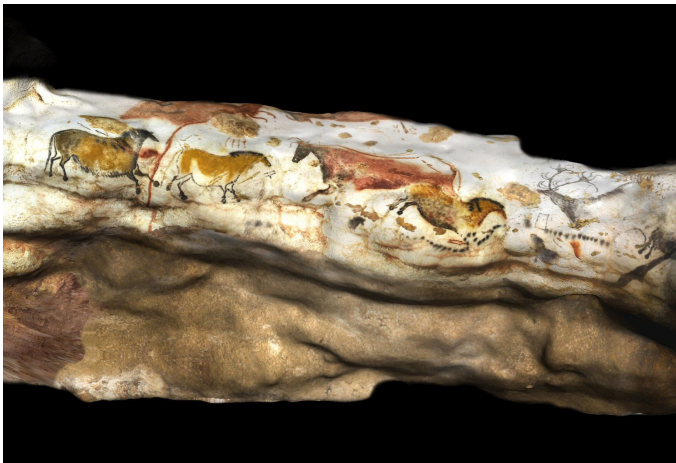
This could just be another interpretation of Persephone from the Axial. Or it could be a Maened or Muse.

Divine Immortal



24 - Panel of Chinese Horses - the Muses

Fig. Hades and 3 Muses with Artemis- Axial Gallery.



Hades (the Red Bull), singles her out from the entourage of Muses. Calliope (two hash marks) makes way for the Lord of Darkness. Persephone, fairest of the fair, the Muse without a mark, stutters her step and lowers her head a bit in respect. He approaches powerfully but gently and respectfully. He is her Lord, but she is his Queen.

Among others, [Varro](#) (116–27 BC) relates that there are only three Muses: One born from the movement of water which must refer to Persephone daughter of Rhea Goddess of flow. Another who makes sound by "striking the air," And [Aoide](#) or "Song". who is embodied only in the human voice. Presumably the horse on the right with a series of dots trailing from her mouth suggests singing. We know that all rock art systems use a line from the mouth to indicate speak (see chapter on Names) so a series of wavy dots could indicate song.

Nine was an important number to the ancients. Zeus laid with Metis for nine nights before she conceived the nine Muses a year later.

"For nine nights, the counselor Zeus was mingling with her apart from the immortals, going up into her sacred bed. But when it had been a year, and the seasons of the withering months turned, and the many days were fulfilled, she bore nine maidens, alike in mind, who care for song (60)"

25 - Unknown - Consorts of Persephone (Maenids, Okeanids or Muses?)



From the Hall of Bulls, Lascaux

Unidentified Deities Demons and Miscellany

27 - Unknown - Unicorn



Persephone's Entourage Axial Gallery Lascaux. Also seen painted under Persephone in the Panel of Horses in Chauvet. With large spots and two long unicorn horns this animal requires no logo. Unfortunately, we do not know who it might be without one.

Fictitious animals are rare in cave art. Cerberus the three headed dog being a dubious one, the anthropomorphic musicians and dance lords, another. An animal with straight horns as pictured would have been a valuable commodity requiring no extra labor. It appears quite similar to the Mysore Cows of India to the right.



28 - Cerberus - Guard Dog of the Underworld



This is the probably the most conspicuous clue to identifying the narrative of the caves. The three headed dog of the Underworld. It is hard to tell if the three heads are intended to describe motion, three dogs, or three heads.

Fig. - Cerberus End Chamber Chauvet - Panel of the Bulls



Fig. - Cerberus ceramic Theoi.com

Cerberus - Notorious three headed dog assigned to guard the entrance and prevent any exit from Hades as well. It is hard to ignore the fact that the Panel of the Bulls indicates the use of canines as watchdogs, thereby, showing dog domestication as of 30 000 BP in southern France. It is also hard to ignore that dog domestication may have been imported from SPCs.

29 - Unknown - Leopard, Panther, Hyena

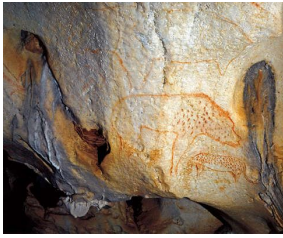


Fig. Photo: [Chauvet, Deschamps et Hillaire \(1996\)](#)

This demon shows up twice in this panel, first healthy then dying in this scene after encountering Hecate. The Goddess of Night is known to take care of her friends and take revenge on the others. In this particular panel the feline is at a crossroads after having crossed paths with Hecate.

The Panel of Red Hands has not been associated with a storyline.

30 - Askalaphos - Underworld Daimon



Fig. Wraths of Demeter Panel

The tattle-tale who reported to Hades that Persephone had tasted pomegranate seeds, food of the dead, was transformed by Demeter into a lizard or screech-owl as punishment for reporting to Hades that her daughter had tasted the fruit of the pomegranate. From The "*Wraths of Demeter*" - Homer.

Though several owls exist in Greek Mythology and all are associated either with death or the underworld, Askalaphos appears to be the correct one because of his narrative association with Demeter and her appearance directly rear left of the owl.

31 - Lord of the Dance (?) - Terpsikhore (Terpsichore), choral song and dance (?)



Fig. Lord of the Dance 00 - Trois Freres

In so many UP artworks the knowledge of animal anatomy is on a surgical level and results in breathtaking panels.

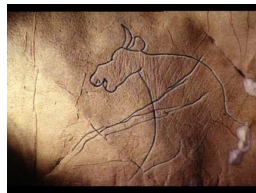


Fig. Lord of the Dance 01

"These facts make the creator of music a being like the gods, and make music itself the supreme mystery of human knowledge." - Claude Lévi-Strauss

Fig. Lord of the Dance 02



Lascaux.

The order of songs and dance is critically important to the ritual.¹⁸ These anthropomorphs probably indicate who, which, when, and where.

Fig. Lord of the Dance 03



These two characters seem similar. The left is from Chauvet the right is from

¹⁸ Mallery



Fig. Cave of the Trois-Frères - "Dance like no one is looking"¹⁹ -



Fig. Dance like no one is looking Bhimbetka India style.

The symbolic importance of dance within NAI ritual is to wake the spirits of the dead. It is just one aspect of ancestor worship evident in the messaging throughout the caves. Any meanings attributed to animism must make sense on all levels.

32 - Scorpio - The Little Guy



"SKORPIOS (Scorpius) was a giant scorpion sent by Gaia the Earth to slay the giant Orion when he threatened to slay all the beasts of the world. Orion and the Scorpion were afterwards placed amongst the stars as the constellations of the same name. The two opponents are never seen in the sky at the same time--for as one constellation rises, the other sets. The ancient Greek Skorpios originally encompassed two constellations--Scorpio formed its body and Libra its claws." - Aaron Atsmos - theoi.com

Fig. Two Scorpions top view - Red Panel - Chauvet

The top of the image represents the underside of the scorpion's tail which is why it appears to be a spider with too many legs. It is possible to make out the stinger of sorts as well. The perspective is from above which I note is only used in this chamber for Scorpio and Hermes as Ibex.

¹⁹ William W. Purkey



The myth of Scorpio expresses some key tenets of the ancients. You are never too small to be the hero if you keep the scales of truth & justice in your claws. It just seems like the kind of myth kings create before they send babies to war. But the semblance to the story of David and Goliath is obvious.

This myth points out Orion's sin of overkill which apparently carried a death penalty.

Aratus, Phaenomena 634 ff (trans. Mair) (Greek astronomical poem C3rd B.C.) :

"The winding [constellation] River will straightway sink in fair flowing ocean at the coming of Scorpions [constellation Scorpio], whose rising puts to flight even the mighty Orion..."

The "winding River" of course refers to the Milky Way symbolized to us by the Serpens in the constellation Orion. To the Aurignacian artists here in Chauvet it was symbolized by the stars escaping thru the hole in the roof at the end of the world where Hecate has reached the end of her journey after nine months. She has reached the beginning of the Milky Way, the eternal train of souls. She cannot go any further so she boustrophedrons back. The irony is that later she joins Persephone in the Underworld as her eternal companion and is never heard from again. Could this indicate a practice of nursemaids joining their charges in death during the UP. We see similar practices later in Egypt China and elsewhere where servants join their masters in death.



(Right) Below left of Scorpio are several red butterflies. There appears to be image loss elsewhere on the panel due to accretion so context is an issue but because Persephone and Scorpio are not in any myth together that I am aware of, I suggest a reference to positions of constellations and therefore time of year in this case spring, Virgo rising with Scorpio high in the sky indicating early spring if Scorpio was where Cancer now is.



(Left) At the far end of the chamber, Hecate reaches the end of her journey while Taurus (a five dot Pleiades) is below the horizon thus representing a nine month journey from spring to fall (right to left)

In the same way the procession of the constellations across the night sky told the tale. I suggest that Hecate's ancient constellation preceded Taurus on the celestial arc which would place it in modern day Libra following Virgo.

According to the myth handed down to us, Hera destroyed Heracles for killing more animals than was necessary. Stories like this have an entirely different take when you place them in a cave in Younger Dryas France versus the Acropolis in Age of Enlightenment Greece. Heracles in the form of the leopard hyena could be the object of Hecate's scorn.

32 - The Wraths of Demeter



The Wraths are the story of Demeter as she travels the world in rage and mourning for Persephone for 9 days. Dating the Rites of Demeter is difficult but if my interpretation of the **Panel of Yellow Horses and the Panel of Four Horses** is correct, it certainly predates the appearance of Demeter and was originally related to Ri. The ritual is apparently associated with the Rites for a Dead Child (a rite that persisted in Paleo North America and European stone circles). The high infant mortality rate would have created a social need for shared formal rites.

As difficult as it is to identify any rock art, the panels for these, the actual Rites of Demeter, are made more difficult having been defaced as an artistic expression or possibly vandalized by a later Agro clergy to include a god of Agriculture.

Artistically, The Wraths are quite different from The Rape reflecting different mood of narratives. While the Rape is a single contiguous panel, the Wraths are spatially disparate within the chamber as I understand the layout. The Rape reflects a wide

assortment of techniques in charcoal while the Wraths consist mainly of white line art, a technique with a unique mood that presents its own set of technical challenges. Stark, simple, pointed, never letting the art get in the way of the bare emotions contained in this ritual. It's quite naked in its expression, bold and honest and direct. There is pain anger and rage present in this chamber.

The authors theory:

The 'bear scratches' in this picture are not bear scratches at all. They are too fat and spaced too closely to be bear claws. Additionally they are far too regularly aligned across silhouette lines to be random. Note there are two stomach lines one a fat clumsy ox-like line and above it are the confident supple arches of the master. Notice the tops of the vertical strokes follow the arc of the masters stroke. If you were a student who was taken to task for a clumsy line and told to camouflage it with bear scratches you might not consciously do that but you would not cross the masters strokes. A bear would not care.

The rituals associated with this rite lasted nine nights and presumably they emerged from the cave on the tenth day cleansed and prepared to begin the reproductive cycle again.

Notes on Individual Identifications of the Wraths

The Wraths are an essential storyline within the narrative of the cave and civilization in general. They could merit a field of scholarship unto themselves. The nature of the storyline and the artform combine to confound many strong identifications. The history of secrecy surrounding the Mysteries also hampers research but the rites are clearly related to the Loss of a Child, possibly the most devastating loss of all.

Therefore, the following are included as suggestions only to identify the chamber which appears to be related to the storyline based on overall artistic execution. The following identifications should be considered tenuous at best as a great deal more study is required in this chamber:

- Askalabos
- Minthe
- Sirenes

Confidence is high on the other identifications.

35 - Askalabos - (Ascalabus)

A young man from Argos who taunted the goddess for her enthusiastic drinking of a barley potion. Tired hungry and thirsty, she threw the drink in his face. The grains of barley became his spots as he transformed into a lizard.

(Photo Unavailable)

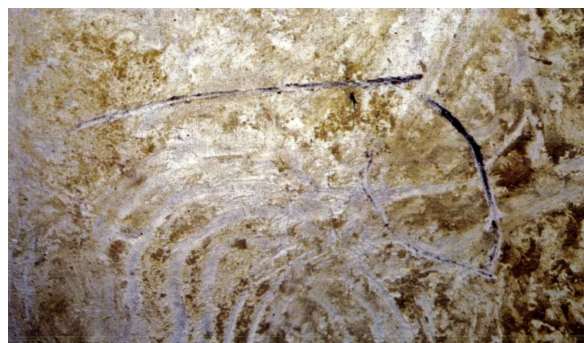
36 - Askalaphos - (Ascalaphus)



An underworld daimon who was transformed by Demeter into a lizard or screech-owl as punishment for reporting to Hades that her daughter had tasted the fruit of the pomegranate.

Fig. - Askalaphus

37 - Kolontas - (Colontas)



A man from Argos (southern Greece) who was burnt up within his house as punishment for driving Demeter away when she sought his hospitality in the search for her daughter.

Demeter appears just to the left of Askalaphos (above) also walking away rather nonchalantly in the same way she walks away from Ascalaphus after cursing him. Note as well Hecate seems to prance nonchalantly away from the dying hyena-panther in the Panel of Red Hands.

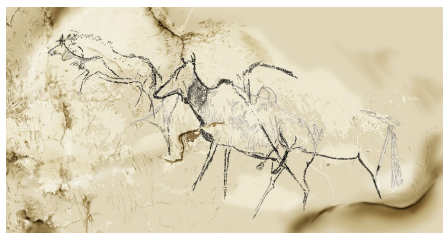
Fig - Kolontas

38 - Minthe

An underworld nymph who was loved by the god Hades but abandoned when he fell in love with Persephone. When she complained to be superior to the goddess and that she would win back the heart of the god, Demeter was furious and transformed her into a mint plant.

(Photo Unavailable)

39 - Poseidon



Demeter brought famine to the earth after Poseidon raped her, in the form of a horse, while she was searching for her daughter Persephone. (Top Left one horse mounts another)

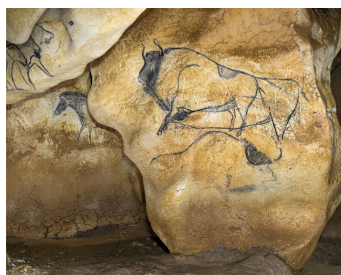
Fig. - Rape of Demeter - Megaloceros Gallery

40 - Sirenes - (Sirens)

Aitolian nymph handmaidens of the goddess Persephone who were transformed into bird-like monsters by Demeter as punishment for refusing to help in the search for their mistress. According to some, the transformation was a blessing, bestowed upon the Seirenes at their own request.

(Photo Unavailable)

41 - Zeus



The king of the gods felt the wrath of Demeter when he gave their daughter Persephone away to Hades. In retaliation she brought deadly starvation to the race of man, threatening to destroy them, if her daughter were not returned. Gods need Man's adoration so Zeus and Hades relented allowing Persephone to return to the surface for three months of the year.²⁰

The basis for identification of the Venus statuettes as Persephones: The base is shaped as though intended to stick in the ground in Fall (?). When the roses are high enough to reach her head it is time for her return and the Spring Rituals.

Fig. - Zeus pictured on right side behind Hades

²⁰ Theoi

42 - Demophoon - A Prince of Eleusis - Became a demigod

In her mourning Demeter assumes disguise and takes employment as a nursemaid (like Hecate) to Demophoon a Prince of Eleusis. She anointed him with ambrosia and at night

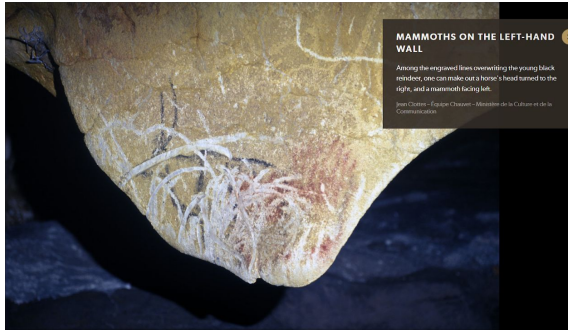


Fig. Demophoon on Fire - Valerie Feruglio - Team Chauvet Ministry of Culture and Communications

stealed him with fire (photo left) to make him Immortal until his mother Metaneira discovers what Demeter is doing. (photo right) In her anger and frustration Demeter demands the people of Eleusis build a temple and worship her.

In this image we see Demophoon as a belted elk or cervid in the flames.



Fig. - King Celeus and Queen Metaneira discover Demeter making Demophoon immortal

43 - Bundles



Bundles are neither deity nor demon, however, they are sacred and revered not unlike gods. I include them in the index merely as a relic which seems to garner much attention for their enigmatic appearance in rock art.

Researchers who noted and chronicled their use in North America in the last half of the 19th century were mostly befuddled by the purpose and meaning of them but everyone has noted the reverence that is attached to them.

They are variously described as containing any number or assortment of natural objects such as feathers, carved stones, rattles, batons, pieces of bone teeth and or hide, possibly dried herbs or spices, arrowheads, etc. In NAI and Jewish culture bundles belong to the male domain and are associated with Male Rites of Passage. While there seems to be little of material value, the ritual value is priceless. Within NAI societies bundles were maintained by fraternities made up of heads of households, and sometimes clan or tribal chiefs, not unlike Elks or Shriners. The fraternal responsibility is often not always passed along bloodlines. Responsibility for care and storage rests often with the wife, sister, or other female blood of the fraternity chiefs. For NAIs bundles were associated with specific festivals and or rites and were only removed from storage for that event.

In the image top left from El Castillo, the third rectangle from the right is not a bundle but is quite clearly the sign for 'Gift' which we also see in Hall of the Bulls. The dots represent time and many dots Eternity and by extension Sacred, not quite Immortality perhaps, but unimaginably close. The dots lead to a recess or hole in the wall or ceiling. In other words, 'Bundles are a gift from Heaven (the rock alcove above).

On the top right are much later examples from South America and Mesopotamia respectively where it has evolved into a Shaman's bag which could contain implements of good magic or bad magic. In the Tallit Bag, Jewish males generally keep a personal *tallit* received with a bar mitzvah, sometimes an old and obscure piece of material culture called *tefillin*, a *yarmulke* or cap, along with some mints and snacks. For Jews it has become a proletarian level connection but has not lost any significance. Note the symbology of the lions placing Jews squarely within Aurigal Culture.

Recommended For Additional Information:

Margaret Brown Vega - Ritual practices and wrapped objects: Unpacking prehispanic Andean sacred bundles Summer 2016



Fig. - Tallit Bag - Stock Photo

Conclusion

The Index was initially constructed by archotyping the imagery found in the caves. It was subsequently expanded by correlating details of narrative from Hesiod and the Homeric Hymns with visual details available from the *Musee Archéologique de Français, et al.* Additional details and background come from Aaron J. Atsma and Garrick Mallery. It is entirely possible that the hypothesis of this paper is pure fantasy. I might not be the first to suggest there is Greek Myth in the skies or the first to visualize it on cave walls but I have never seen anyone put the two together in a recognized narrative that could conceivably be contemporaneous to the artwork. So this needed to be done and it needed to be done visually.

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